Ann-Sargent Wooster

March 1, 1983

Woody Vasulka Steina Vasulka Route 6 Box 100 Santa Fe New Mexico 87501

Dear Woody and Steina,

Nice to meet you at Anthology. As I mentioned to Steina I would like a copy of the script (words) for The Commission for the piece I am writing about the tape in my column in Afterimage. Could you also send me a black and white photograph of the Commission and Steina's piece in the image processing show? My deadline is March 15. If you can't get the photos to me by then could you mail them directly to Catharine Lord at AFTERIMAGE, 31 Prince Street, Rochester, New York. Thank you.

Sincerely,

1111

Ann-Sargent Wooster





SUPERB Productions 304 Eshleman Hall University of California Berkeley, California 94720 (415) 642-7477

April 28, 1982

Dear Woody,

Your tape is beautiful! That last image, of Robert Ashley (?) sitting with his hat and the whistle, is stunning. The half-hour went by quickly: that's a good sign in itself. The audience seemed to be as impressed as I was. Thank you for participating in what resulted in a very successful event. I wish more people had seen all the work, though, because it deserves to be appreciated. Do you have plans to broadcast? I'd like to know about the direction in which you're moving. I'll stay in contact for future showings.

Bye until then,

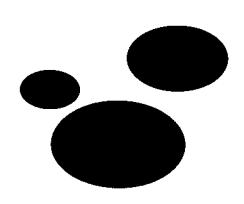
Kim Carpentor

P.S. K. V. O. Pikel it, but person't intersected in proodcasting.

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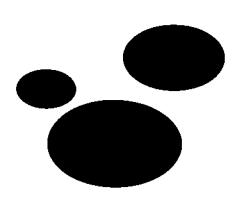


lon Wooly Herra showed me Vogami. Wonderful. Truly. The video is obuning and dis notion of the relationship between Paul Box Trully Come through I think . I suggested the humory of giving to anderen some sort of gloss on he "stry." The said you worst but shea.

On a more lackure at level during in first Berling speech i truck i made a Mustale to attach "she said" to every sentence . (I won ambivalent expect at even then, but i didn't feel it was longatement enough to make No-Taker.) (late i dropped et.) i think it apoils

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TONEN WAS THEN (5,5) 080 4023



the prose for son reason. I would begget that if you can take it out in the mix my contribution would be superoved.

I true and be superoved.

The videography is just amonging.

Very hart

Bog.

DEAR STEINA & WOODY:

ENCLOSED IS A SAMPLE TAPE FOR THE PAGANINI PROJECT AND A COPY OF THE TAPE I'M SENDING TO ROCKE FELLER. I DID NOT INCLUDE ABSTRACT IMAGES WITH THE POCKEFELLER APPLICATION, BECAUSE THEY SPECIFIED WORK WHICH HAD BEEN DONE WITHIN THE PAST 5 YEARS. I EDITED THE TAPE CHRONOLOGICALLY, WITH OLDER PIECES AT THE START, TO TRY AND SHOW SOME DEVELOPMENT. AND OF COURSE, I TRIED TO PICK THE MOST INTERESTING PIECES.

I'VE BEEN DOING SOME CAMERA WORK & PRICESSING FOR GREGLEOPOLD IN RUTT'S STUDIO, & I MUST SAY, THAT IF RESSIBLE,
WE SHOULD TRY TO RENT A I" MACHINE FOR THE PAGANINI
PROJECT (IF IT TRANSPIRES.). THE LACK OF NOISE, AND THE
IMAGE QUALITY IS REALLY FANTASTIC. RUTT ALSO HAS A
\$60,000 C.E.S. CAMERA WHICH IS REALLY AMAZING. IT'S A GAS
TO SHOOT & WORK WITH SOME REAL PROFESSIONAL EQUIPMENT.
I'M GETTING A "BABY HARMONIZER" THIS WEEK.— THE
HEAD OF EVENTIDE IS A FRIEND OF GREG LEOPOLD'S, SO
I'M GETTING A DISCOUNT ON IT. I THINK I WILL ALSO
GET A VOCORDER MADE BY ROLAND.

RIGHT NOW, TOMING & A ARE WAITING FOR J.V.C.'S NEW VHS PORTABLE AND SATICON-ITUBE CAMBER, FOR OUR TRIP TO SOUTH AMERICA. WE INTEND TO LEAVE AROUND NOV. 15-20 AND SPEND 12-2 MONTHS. WE'RE FLYING TO EUCHADOR, THE GALAPAGOS, THEN DOWN THRU PERU TO ARGENTINA, WHERE WE WILL PROBABLY DRIFE DOWN TO TERRA DEL FUEGO & (IF POSIBLE), FLY TO THE FALKLANDS. TOMINO IS PRIMARILY INTERESTED IN SHOOTING GALAPAGOS ANIMALS. PENGUINS, WALRUSES, & INDIANS. I WILL PROBABLY SHOOT SOME LANDSCAPES TO USE AS BACKGROUNDS FOR COLOR KETING. HEARN 15 COMING TO VIDEO EXPO DCT. 20-23, & WILL HAVE A NEW COLOR KETER FOR ME.

WE HAVE BEEN WORKING-LIKE MANIACS DOING COMMERCIAL ART, 16 HRS A DAY, 7 DAYS A WEEK TO GET MONEY FOR EQUIPMENT & PAY FOR TRAVEWING ETC. WE'RE TRYING.

TO GET ENOUGH MONEY & EQUIPMENT TOGETHER SO THAT WE WILL DO NOTHING BUT VIDEO NEXT YEAR. WE WANT TO GET A VAN NEXT SPRING & HEAD SOUTH \$ ACROSS TO YOUR DIRECTION, WHETHER THE PAGANINI PROJECT GETS FUNDING OR NOT.

SPEAKING OF PAGANINI, I'VE BEEN DOING SOME RESEARCH-4 HAVE A FEW ROUGH IDEAS ABOUT THEATRICALITY, IN THE PROJECT. I'LL WRITE THEM HERE JUST TO GIVE YOU SOME IDEAS ABOUT, WHERE MY HEAD IS AT.

- THEATRICALITY & INSANITY

- A PLAY WITHIN A PLAY

- EMPHATIC & OUTPASSEOUS APPEAL TO SENSES OF SIGHT & SOUND - INTERPUPTION OF ACTION.

- FOETAL & CATATONIC POSTURES, TREMBLING, OBSESSION WITH AN OBJECT OR ACTION, STUMBUNG, ETC

- DELIBERATENESS OF SING, SONG SPEECH

- PEOPLE STARE MHEAD, AS IF DEAD

- SOMNABULISM - PEOPLE GO BLANK, FORGET, SLEEP.

- EROTOMANIA

- INSANITY AS A METAPHOR FOR PASSION- BOTH ARE THE SAME.

- DREAM LIKE STATES USUALLY END IN VIOLENCE.

- DEBATE BETWEEN IDEAS - IMMERSE AUDIENCE IN THEM

- INTELLECTUAL DEBATE AS SUBJECT, NOT END.

- TRUE THEATRE (ARTAUD) IS ACTION WITHOUT CONSEQUENCES

_ LANGUAGE - USED PRIMARILY AS INCANTATION.

- PE-EVALUATION & PE-INTERPRETATION OF HISTORY

- ATTEMPT TO RECONCILE BRECHT'S DIDACTIC THEATRE OF INTELLIGENCE WITH ARTHUD'S THEATRE OF MAGIC, GASTURE, CRUELTY & FEELING

- IDEAS IN FUGUE FORM, RATHER THAN LITERAL

THAT'S IT FOR NOW. WE'LL BE IN TOUCH - I'LL PROBABLY CAN.

REGARDS, ERNIE.